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Salome
by Paul Manship
Lent by Mrs. Harry Coulby

THE BULLETIN OF THE CLEVELAND MUSEUM OF ART

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CONTEMPORARY AMERICAN BRONZES

Sculpture in bronze is attracting an increasing number of admirers. The value of a small bronze as an element of decoration in the home, or of a larger bronze as a fountain or garden piece, is acknowledged by the collector and every lover of beautiful things.

And as the field has widened in which such bronzes have been effectively used, the excellence of the sculptor's productions has increased until we have now a large number of contemporary American artists who are producing work of real quality. Just as in Italy in the Renaissance, as in France, the best artists did not disdain to fashion works of smaller size suitable for the salon, library or study; and just as then, the demand has created a supply of fine things.

Cleveland as a city is peculiarly rich in examples of American bronze. There are many beautiful pieces in the gardens scattered about the city which it was not feasible to move from their permanent settings for a short exhibition, but the kindness of many friends of the Museum has made it possible to bring together a loan collection of remarkable quality from the smaller pieces used as house decoration. These examples have been arranged for the month of November and the first week of December in Gallery VII, which is devoted entirely to bronzes; other pieces have been employed, where effective, in Galleries VI, VIII, IX, X and in the Rotunda.

In the center of the north wall of Gallery VII, the eye is immediately attracted by the "Amor Caritas" of Augustus St. Gaudens, lent by Mrs. Henry A. Everett. It is a reduction of the original, but in this size it does not fail to carry its message. Interesting as an excellent example of St. Gaudens's work, it is representative of one of the finest spirits in the field of American sculpture. When St. Gaudens died in 1907, the new movement in American sculpture was well under way. He had done much to direct and foster it.

There are six examples of the work of Frederick MacMonnies, St. Gaudens's most gifted pupil, who in certain fields out-

stripped his master: the "Bacchante," which has recently been presented to the Museum by a friend of Mr. MacMonnies, through the kindness of Miss Myrta L. Jones; the "William Shakespeare," lent by Judge Willis Vickery; the small "Pan," loaned by Mrs. Henry A. Everett; and the "Diana," the "Boy with the Crane," and "The Piping Pan," loaned by George E. Gage. "The Piping Pan" will always rank as one of the most joyful expressions of youth in the entire field of sculpture. Playing on his pipe, music invokes the spirit of the water which, spurting from the mouths of the dolphins about his feet, rises and falls in cadenced measure to the voice of his harmonies.

Three excellent examples of Isadore Konti's work are loaned by Salmon P. Halle: "Illusion," "Music," "Pan and Cupid."

The older school is again represented in the fine Indian figures by Phimister Proctor, loaned by W. P. Palmer and F. E. Drake, and "The Scout," by Cyrus E. Dallin, loaned by Mr. and Mrs. George F. Scofield. It is peculiarly appropriate that American artists should have found inspiration for their work in the Indian, and these figures immortalize for all times the aboriginal inhabitant of America. James Fraser has brought the same message, and the "End of the Trail," loaned by F. E. Drake and shown in Gallery IX, will be remembered by all who saw the original at the San Francisco Exhibition.

Animal sculpture is of enduring interest whether it be of the jungle beast or domestic pet. The studies of Anna Hyatt, Arthur Putnam, C. C. Rumsey, and James Fraser, are expressive of this movement in the work of the younger generation. Anna Hyatt's "Stretching Tiger," loaned by Elton Hoyt II, or the "Reaching Puma," by Arthur Putnam, loaned by Mrs. Fayette Brown, are fine examples of this realistic art. But perhaps most striking are the two Fire Dogs, by C. C. Rumsey, loaned by Mrs. Henry A. Everett. They sit on guard, looking out on the world with the singularly knowing look which one often surprises in the eye of a faithful family hound. There are other delightful animal studies: an irresistible puppy, "Snuff," by Laura Gardin, loaned by Mrs. Henry A. Everett; two Scotch terriers loaned by Mrs. W. G. Pollock; "In the Wind," by Fraser, loaned by Elton Hoyt II; and two fine Anna Hyatt—Mr. Salmon P. Halle's "Reaching Panther," and "Wind-Blown Horses," loaned by Mrs. Henry Arnott Chisholm. There

are other examples of James Fraser's work besides the animal subjects: a vibrant head of "Theodore Roosevelt," loaned by Ralph King, and two women's heads, "Melisande" and "Priscilla," loaned by Elton Hoyt II and Frederic S. Porter. F. E. Drury has loaned a study of a girl by Landi; Mrs. Price McKinney, "The Dancer," by Paul Troubetskoy, a brilliant figure poised in the moment of the dance; and Leonard C. Hanna, Jr., two pendant figures by Weiman, "Rising Sun" and "Descending Night." In the latter the lines of the drooping figure, barely sustained by its outstretched wings, are full of subtle suggestion.

The work of American women artists is one of the interesting and remarkable features in this new development of sculpture. Anna Hyatt has reached complete self-expression in her fine animal studies, but she is not alone in the field. Bessie Potter Vonnoh in her finely sensitized rendition of "Mother and Child," loaned by Mr. and Mrs. H. G. Dalton, or in "The Minuet" and "Goodnight," loaned anonymously, has revealed her distinct personality. And one cannot fail to notice Nancy Coonsman with the finely felt "Head of a Girl," or Laura Gardin in the puppy "Snuff," or Edith Parson's fascinating studies of child-life, the "Turtle Baby" fountain loaned by Mrs. Henry A. Everett and the "Duck Baby" loaned by Frederic S. Porter. Perhaps no such irresistibly lovable children have ever been modeled. They smile up at you with a good humor that never fails. There is in them the age-long spirit of childhood.

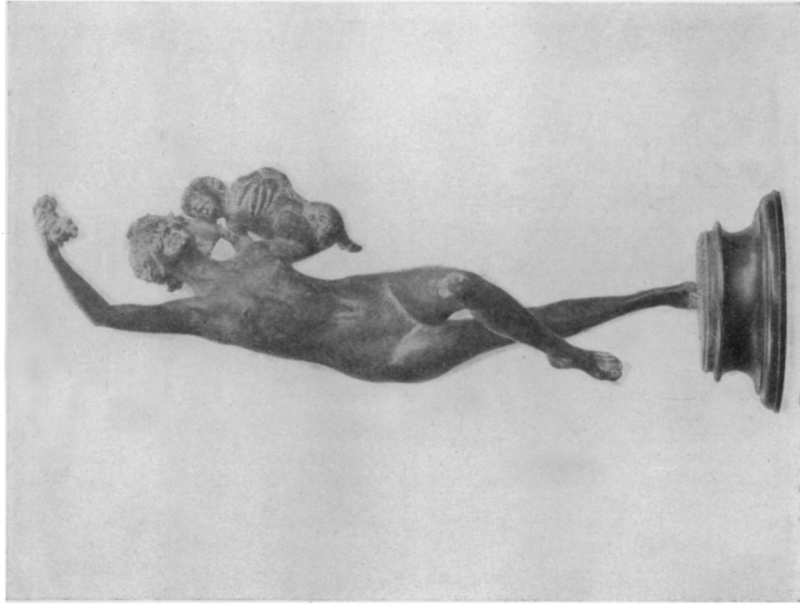
Malvina Hoffman, also, has done remarkable work. There is not a more consistent piece in the whole exhibition than the "Faun and Panther Cub" loaned by Mrs. Price McKinney. The Faun holds the Cub, temptingly dangling a bunch of grapes above its head. The body of the Faun turns with a movement of singular grace, the rhythmic line of the legs and torso accenting the graceful sweep of the arm which holds the grapes aloft. Vine leaves cluster and twine across the body. There is a peculiarly poetic feeling which recalls the lines of Swinburne in the great first chorus of "Atalanta in Calydon":

"The wild vine slips with the weight of its leaves,
But the berried ivy catches and cleaves
To the limbs that glitter, the feet that scare."

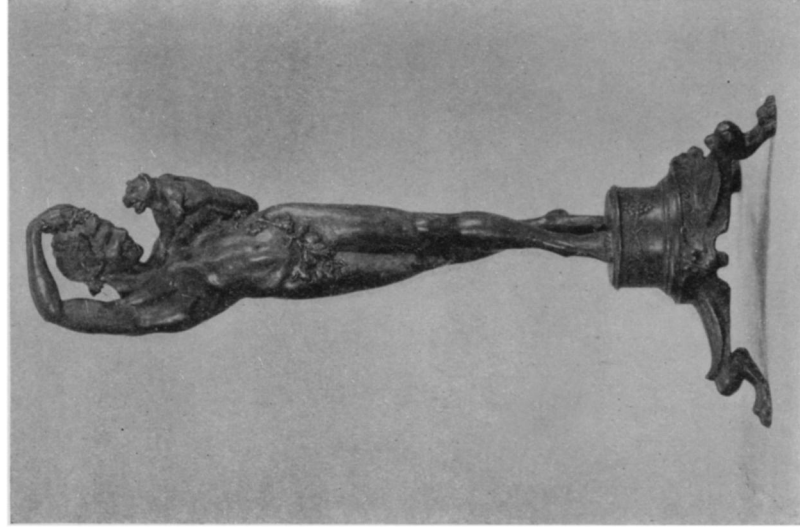
The artist has caught the supreme moment of exaltation. It is pagan art, but art invested with all the poetry that still clings to the pagan world of Greece and Rome. It is the same feeling which invests the graceful fountain figure, the work of Jessica McMurray, loaned by Mrs. Henry A. Everett and exhibited in Gallery X.

One of the younger sculptors of America has caught this pagan spirit. He has conscientiously sought his motif and material in the details of archaic art, be it Grecian, Roman, Chinese, Aztec or Assyrian. He has brought to his task a fine workmanship, a sound knowledge of anatomy, an unerring sense of design and decoration. He has been criticized for conscious imitation, for affected stylisms, but nevertheless he has fused his material into a whole of astonishing effectiveness. The Museum is fortunate in owning one of the finest examples of Paulanship's work, "The Dancer and Gazelles." This is now on exhibition in Gallery VII with three other pieces which are loaned to the Museum: "Flight by Night," belonging to Ralph King; W. G. Mather's "Indian Archer"; and "Salome," loaned by Mrs. Harry Coulby. "Flight by Night" has been in the Museum for some time. It is a work of great effectiveness, the splendid line of the drapery suggesting the silver crescent of the new moon. "The Kneeling Indian," with bow spent, watching the flight of his arrow, is again a peculiarly expressive work. In this the very faults of Paulanship in the eyes of his detractors, his deliberate archaisms, have contributed to give a picture of the red man which many a purely realistic artist has failed to obtain. Paulanship has been conscious of the fact that all really great sculpture is architectonic. The "Salome" well illustrates this. There is the bold zigzag of the figure with which the folds of drapery contrast in subtle nuance of line and movement, the whole resulting in a composition of striking power. The figure of Salome, gorgeously bedecked with jewels of eastern splendor, is thoroughly oriental in feeling. Paulanship by his very technical methods has succeeded again in giving one of the most consistent renditions of an idea in the realm of modern sculpture.

W.M.M.



Bacchante
by Frederick MacMonnies
Presented by a friend of the artist



Faun and Panther Cub
by Malvina Hoffman
Lent by Mrs. Price McKinney